

KERAMIC STUDIO

Vol. XXIII, No. 2

SYRACUSE, NEW YORK

June 1921



WE are shocked by the news of the sudden death of Mr. Howard Fry, the brother of Marshal Fry and the manager of the Fry Art Co. As a result of that unexpected event, the business of the Fry Art Co. is temporarily affected, but will no doubt be reorganized and this long established firm will remain, under a new management, what it has always been, one of the best liked and trusted suppliers of materials for decorators and artists. KERAMIC STUDIO is particularly indebted to the Fry Art Co. for their loyal support since the beginning of the publication. Their advertisement appeared in the first issue (May, 1899), and during these twenty-two years has appeared, without a single interruption, in every issue. Our present issue (June, 1921) will be the first in which it will be missed.

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Summer schools are in order. We have received notices of the summer schools of the Art Students' League, both in their New York building, 215 West 57th street, and at New Woodstock, N. Y. These summer sessions are specially for instruction in painting under well known instructors. The New York session will last from June 6th to September 2d, 1921, and the classes in outdoor work at Woodstock will be open from June 15th to October 15th, 1921.

The summer session of the School of Industrial Art of the Pennsylvania Museum, Broad and Pine streets, Philadelphia, will last from July 5th to July 29th. Instruction in drawing from the cast, mechanical drawing, perspective, lettering, water color rendering, block printing, modeling, pottery, woodwork and furniture-making under competent teachers.

And our readers have certainly not forgotten the Summer School of the Syracuse University, which will open on July 5th and close August 12th, with classes in design, china decoration and pottery, under Mrs. Robineau and Mrs. Stroud.

✕ ✕

Referring to our editorial of May, 1921, in which we called down, in terms as severe as we dared to do it, the many artists and decorators who do not subscribe to the magazine because they have access to it through friends, libraries, or in any other way, an illuminating little incident occurred this month. We received an order from a library in an important western town for three copies of the magazine every month—in all three full yearly subscriptions. If this library needs as much as three copies every month, it evidently means that the magazine is there in constant demand. How many decorators use this convenient way of having access to the magazine, without paying for it, is difficult to estimate, but it stands to reason that it is not small. As a matter of curiosity, we looked up our files to find out how many people in that busy town were friends enough of the magazine to subscribe themselves and send us their money. We found just four, and one of them is

a public school, thus leaving three individual supporters. Altogether from that important town we then receive only seven subscriptions. A similar situation exists everywhere. From the large towns we receive an appallingly small number of subscriptions. If it was not for the support of decorators who live in smaller towns or out of the way places where there are no public libraries and no way to have access to the magazine save by subscribing, your KERAMIC STUDIO would have been dead long ago.

The many people who use the magazine ought to understand that they must support it in some effective way, that it is their interest to do so, otherwise sooner or later their selfish and narrow policy will act as a boomerang and hurt them. The day may come when they will regret that they did not contribute their five dollars a year to an active and intelligent support of a publication which they need.

That is not a big sum and it is a very small increase over the price they paid before the war. Can they get china, or colors, or brushes, at the price they paid before 1914? They pay double prices without wincing and the amount they spend in a year for all kinds of materials is considerable, and in that big expense during the whole year, a five dollar bill more or less should not cut much figure. Ah! but they do not find china or colors in libraries, while KERAMIC STUDIO is there. Libraries are very fine and useful institutions, but every medal has a reverse.

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EDITORIAL NOTE

The American Federation of Arts held its twelfth annual convention in the Corcoran Gallery of Art in Washington, D. C., on May 18th, 19th and 20th.

The Federation consists of 263 chapters in forty states of the Union, with offices in New York and Washington, as well as centers in California and Nebraska. Its work includes fifty traveling exhibitions, covering paintings, prints, photographs, handicrafts, industrial and commercial art, architectural and civic art and sculpture, each shown in a different city every month, and circulating illustrated lectures.

It publishes the *American Magazine of Art*, the *American Art Annual* (the standard American Who's Who of the art field), and *American Art Sales*, a current record of prices of paintings, prints and sculptures sold at galleries in New York, Philadelphia and Chicago.

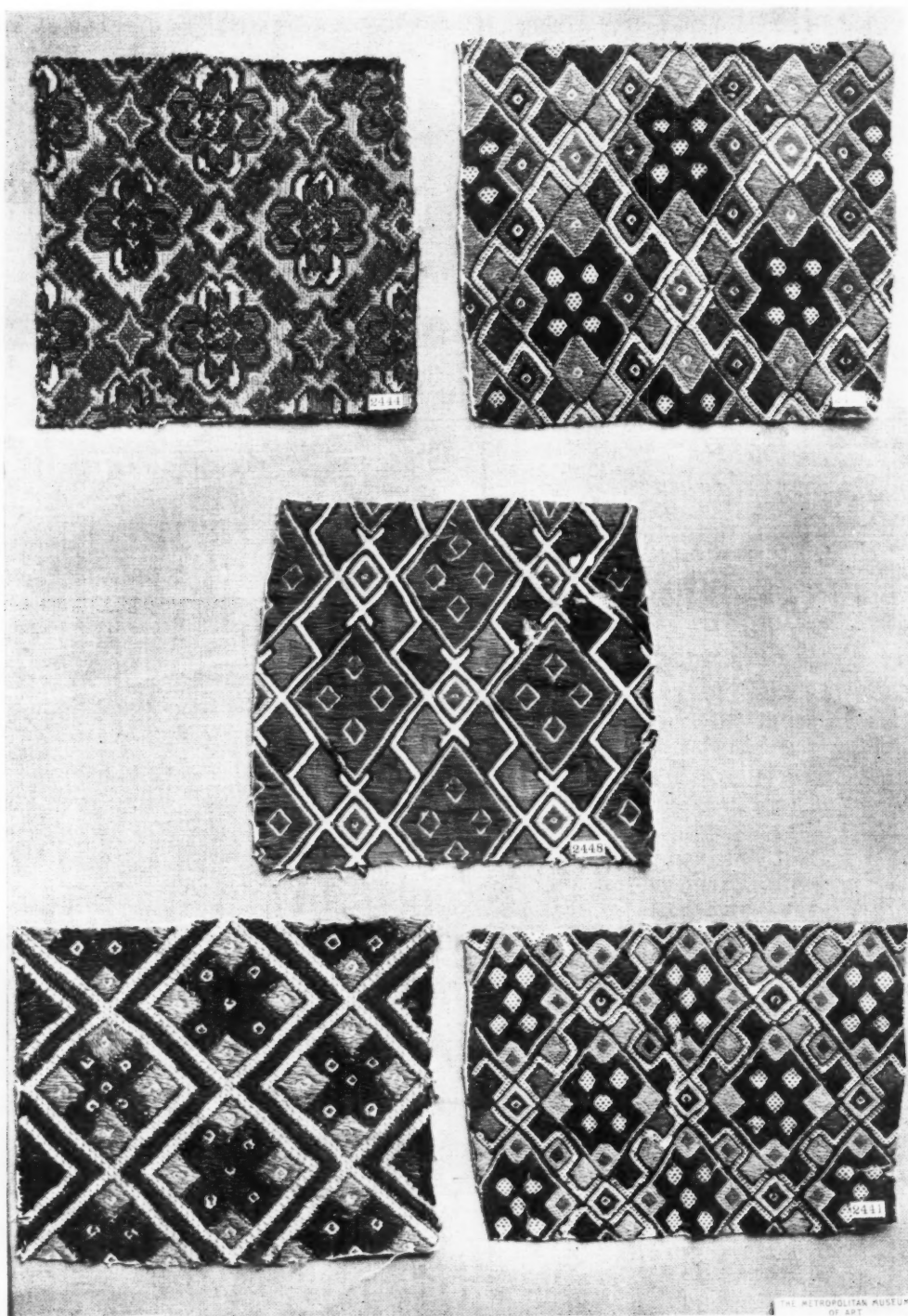
In view of President Harding's interest in art matters, as expressed in recent dispatches, regarding the possibility of adding a cabinet member representing the field of art, this convention was held under highly favorable circumstances.

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LATE THIS MONTH!

Owing to the poor freight service and the loss of a paper shipment we were unable to get the magazine out on time. As this is the first offense we trust our readers will pardon it.

KERAMIC STUDIO PUB. CO.



DALMATIAN EMBROIDERIES

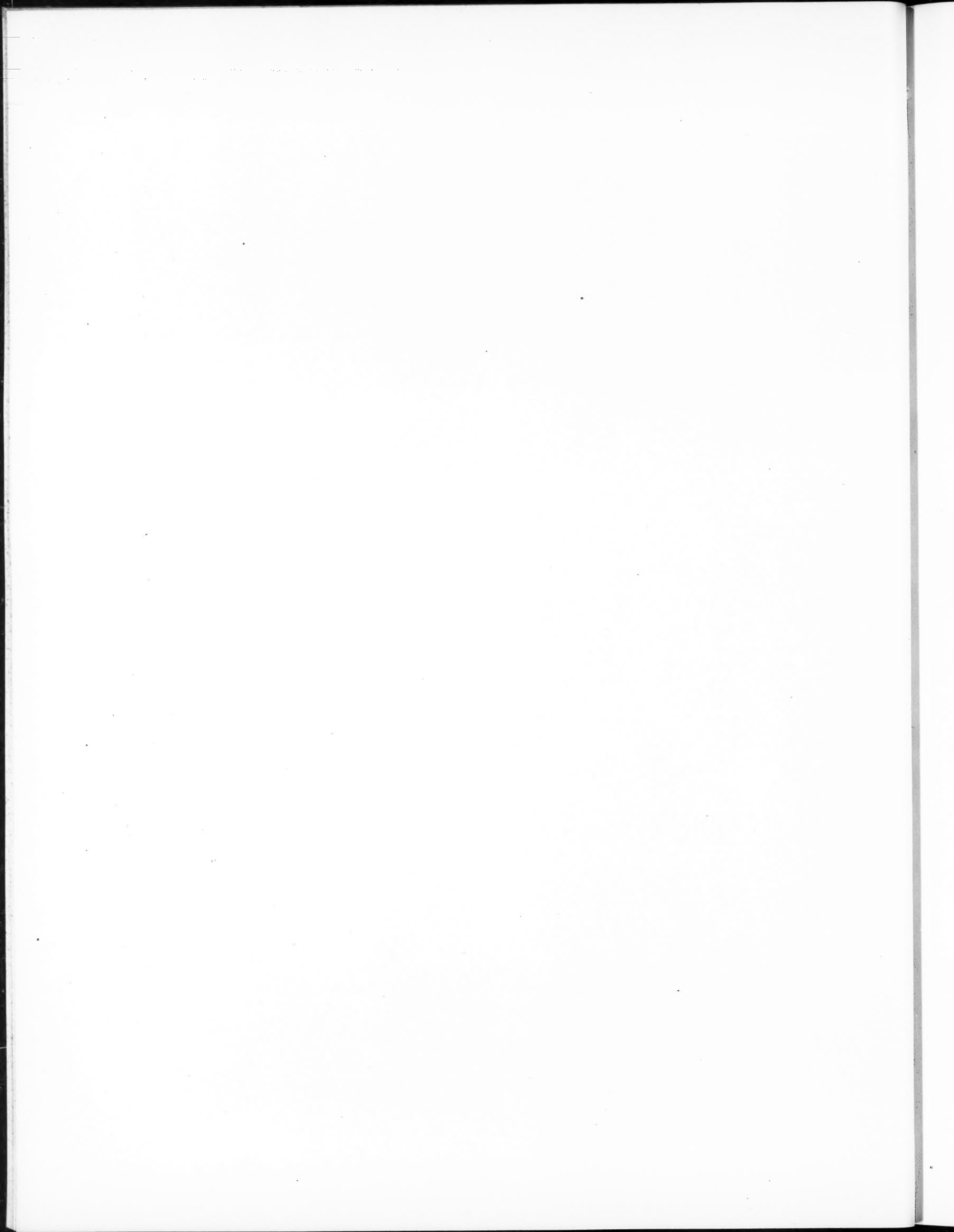
(Courtesy Metropolitan Museum)



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SYRACUSE, N. Y.

BREAKFAST SET—MILDRED ASHCROFT

JUNE 1921
KERAMIC STUDIO



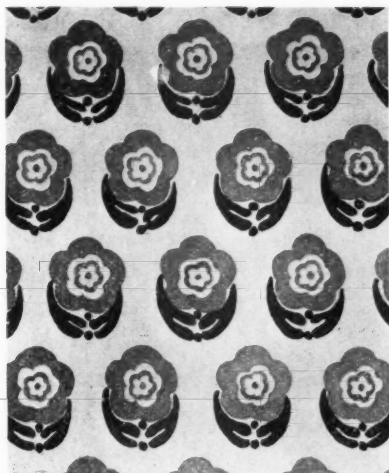


Fig. 160

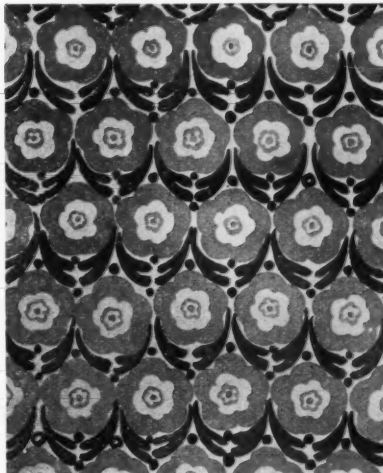


Fig. 161



Fig. 162

DESIGN

EIGHTH ARTICLE

Albert W. Heckman

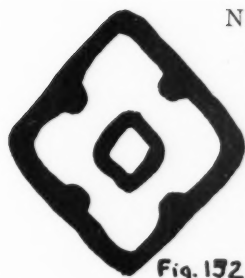


Fig. 152

NE REASON why many teachers use abstract motifs such as lines, spots, squares or circles in presenting their problems is that students in working with them are more apt to think of the art qualities, the *art structure* in their designs, than if they used natural forms such as flowers, birds or animals in which latter instances the emphasis is too often put on drawing or representation only. Design is something more than drawing or representation and good design is more than telling a story or recording facts, no matter how well the story is told or how skilfully the facts are presented. This seems hardly necessary to say, yet how many of our designs, especially all-over patterns, are nothing more than drawings of flowers or trees often unnecessarily interlaced and confusedly repeated over a surface with inconsistent lattice work or stripes put in as an afterthought to "hold the design" together, as it were. We are not satisfied with these and we turn to the more abstract or commonly called conventional designs for relief, but here too there is often nothing more than repetition and monotonous division of space, which fails to satisfy us in our quest for beauty.

In using flowers, trees or birds let us think of them as so many abstract lines or areas each of which, including the background spaces also, are integral parts of a whole design and in dealing with abstract motifs in making surface

patterns let us refrain from using rulers and dividers. In this way we can at least help ourselves to avoid some of the undesirable qualities just mentioned. Too often we find students taking a square or a rectangle and after putting in the diameters or diagonals divide and subdivide these and then fill in these skeleton lines, as they are sometimes called, with a given motif. This is senseless art procedure and leads to nothing of value, for it does not permit of making choices other than stupid mechanical ones. This seems to be a mechanical age and we who are teachers have noticed that when we have given a problem where we may have proceeded in this way have had little difficulty in getting results such as they are. To be sure, many of the all-over patterns in plaited straw, in woven grasses and stamped patterns of primitive man, in the beautiful textiles of the early but highly developed art of the Peruvian and Egyptian, in the wonderful rugs of the Persian and the marvelous mosaics of the Moors are in many instances the outcome of processes mechanical by nature. But on the other hand there are many splendid surface patterns which were not of necessity all-over ones by virtue of the manner in which they were made. For example, the Dalmatian embroideries illustrated on page 24 are patterns where the makers of them wanted all-over designs for the pure beauty that may be had by repeating and spacing a motif well. We have others which we will show next month. There are people who contend that these things are fine because they were made by hand. This is partly but not wholly true—think of some of the things that are made by hand to-day. These embroideries are fine because the makers of them wanted them to be fine and they were willing to spare no pains to



Fig. 153

Fig. 156

Fig. 155

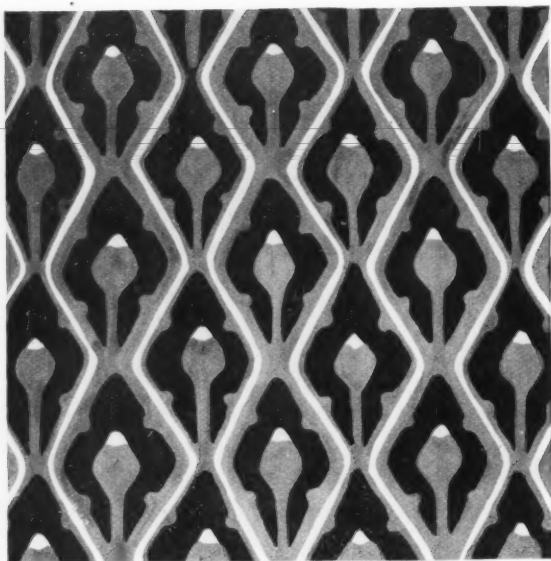


Fig. 163



Fig. 164

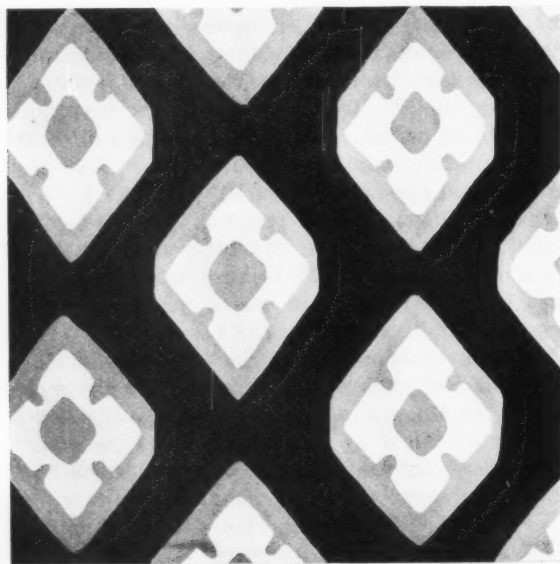


Fig. 165

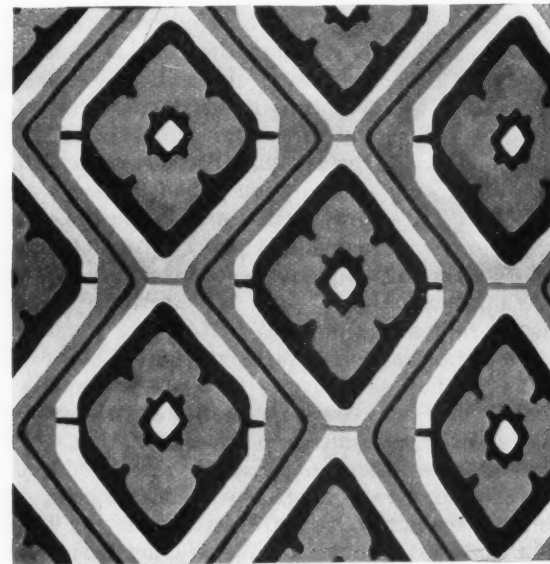


Fig. 166



Fig. 167



Fig. 168

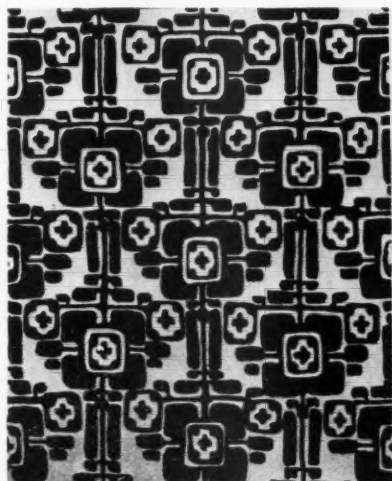


Fig. 160

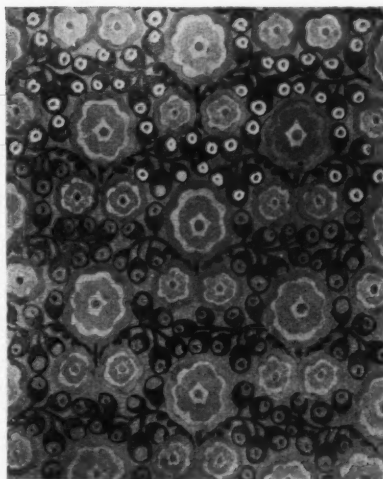


Fig. 161

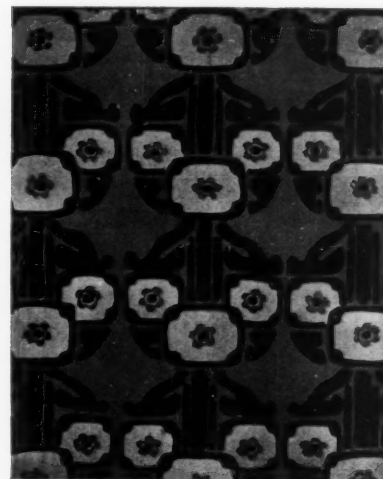


Fig. 162

make them so. They made the most of their materials and did not waste them on poor designs. Moreover, in this special instance the Dalmatian designers were not interested in portraying any particular natural form, for they were content with the beauty of pattern only. Furthermore, they did not always care whether their designs were absolutely accurate, although these pieces are examples of superior craftsmanship. When we make one rhythm it seems only natural that another follows, and the joy that comes from this must have been felt by the people who made these interesting textiles, for see how beautifully they have expressed it in their work!

Our task this month is to make an all-over design, not merely for the sake of getting a wall paper, a textile pattern or any one thing for that matter, but simply a design the making of which will afford us the exercise necessary to further our appreciation of what good all-over patterns in general may be. Let us avoid as much as possible the mechanical way of going about this. Taking a motif, perhaps somewhat realistic, as in figures 153, 154 or 155, or an abstract one as in figure 152, let us see what we can do by simply spacing this in various ways. In figures 158, 157 and 159 we have three different patterns made by putting the motifs first close together, then further apart and then by grouping them. Still other ways could be tried by taking several of the motifs each drawn on separate small pieces of paper and placing them first one way and then another until something satisfactory is arranged. In figures 160 and 161 we have designs developed from figures 128 and 131 illustrated in the March KERAMIC STUDIO. In the design shown in figure 162 we have a pattern made from the flower basket motif illustrated here in figure 156. What could you do with the figures 133 and 134 (see the March issue also) in building up a similar surface pattern? In figures 163 to 168 we have six different designs all developed from figure 152. We could go on making many more variations of this motif and then by careful selection arrive at something infinitely better than any of these. We might have added other ideas to these designs and here and there changed straight lines to curved ones, and in that way make them more interesting, but by keeping within certain self-imposed limitations we tax our ingenuity and imagination and in this way develop our creative ability the more for it. It would be an interesting problem to see what could be made of

simple squares or circles and lines in stripes only or in lines that are horizontal and perpendicular only as in plaids. We could take the diamond and the ogee too, but in any case let us not think of them as so many geometrical shapes that are fixed quantities incapable of being varied.

Taking the motif 152 and changing its contour make an all-over pattern using curved lines only. Elaborate or simplify the motif if you choose to do so. Figures 153, 154 and 155 are suggestions for doing this, and figures 157, 158 and 159, as explained above, may serve as a help in starting to make a pattern, while figures 163 to 168 show what may be developed by making as much as possible of the connecting lines and background spaces. Do not copy these and simply change them into curved lines but make several of your own and select the best ones. Make all designs large enough to permit a little free brush work (at least 10 or 12 inches square) and do them in two or three values only. Use black paint on ordinary white drawing paper or if you prefer a dark color, on a light colored paper.

If we were making these all-over designs for printed or woven textiles, for linoleums, for parquetry or mosaic floor, an inlaid box or for wall papers we would consider the particular limitations to which we must conform in each case in order that our designs be practical. This, however, is another problem, a part of which we will take up next month.

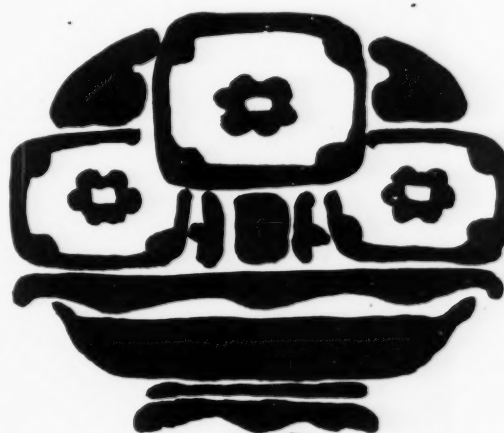


Fig 156

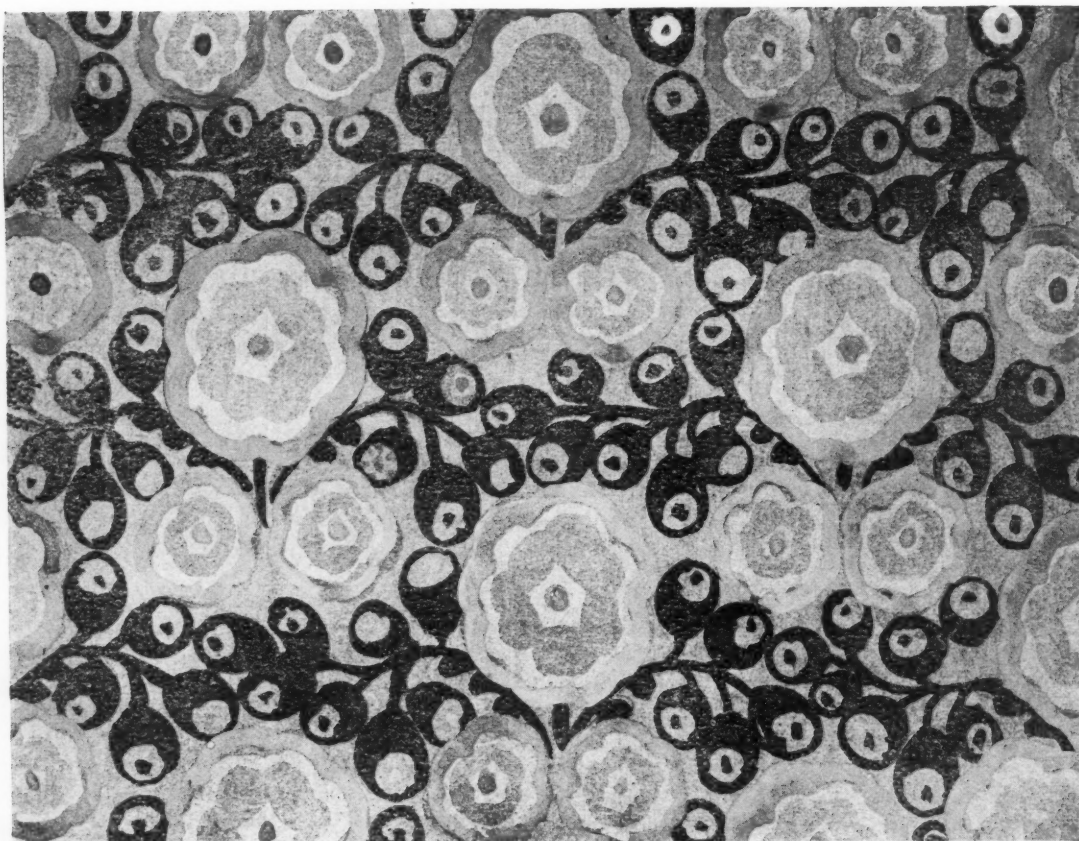


Fig. 161

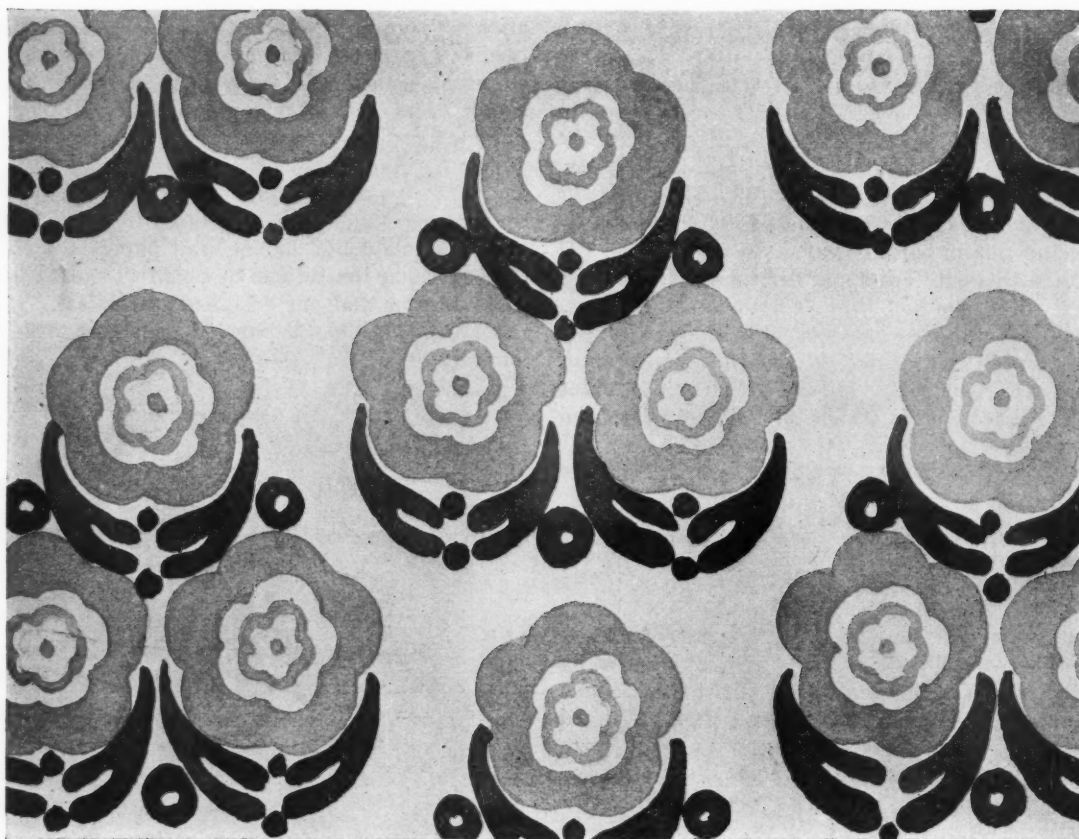


Fig. 159

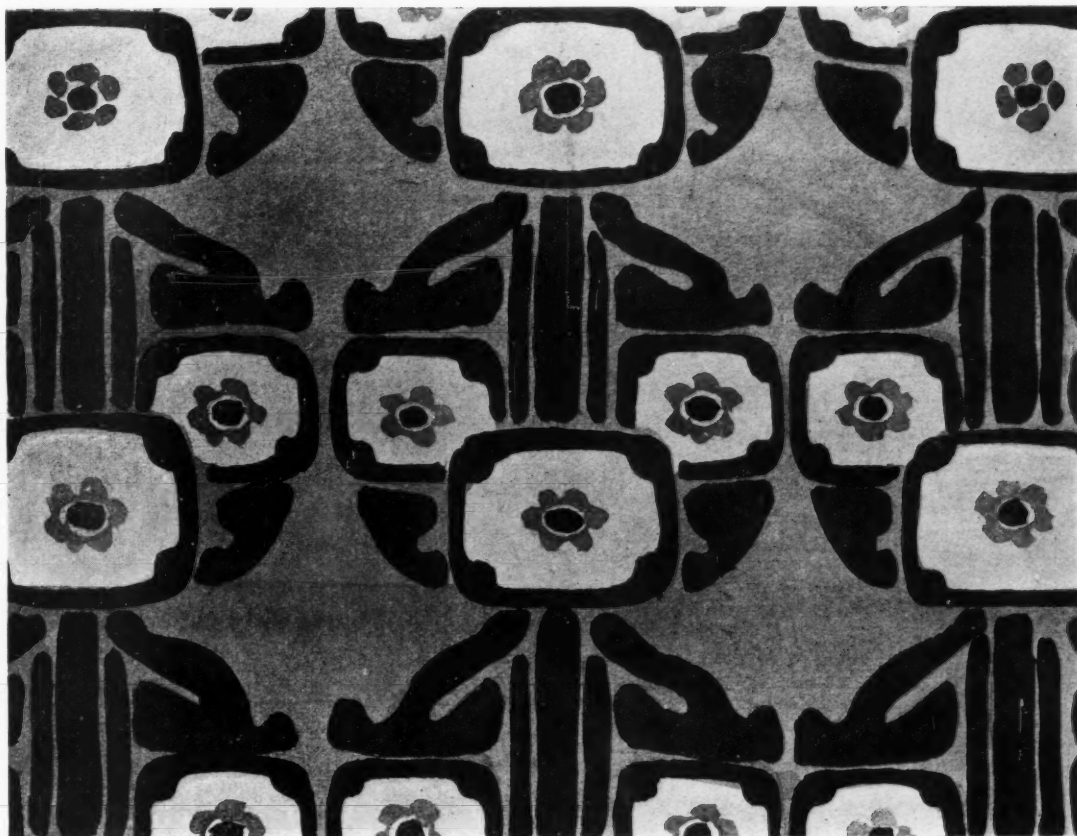


Fig. 162



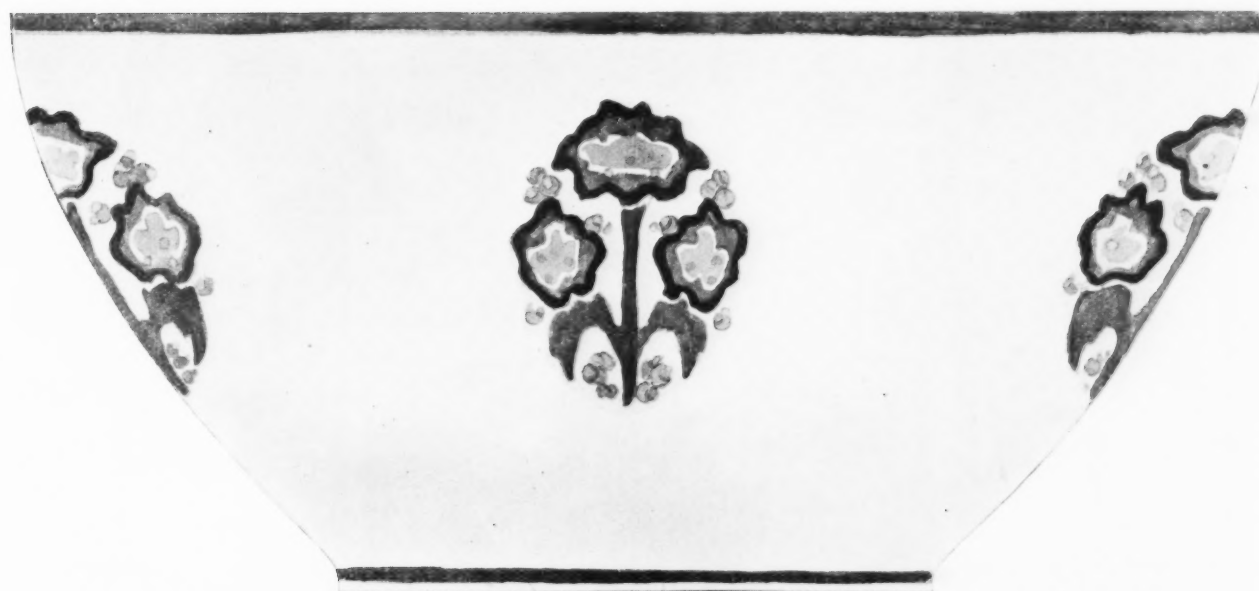
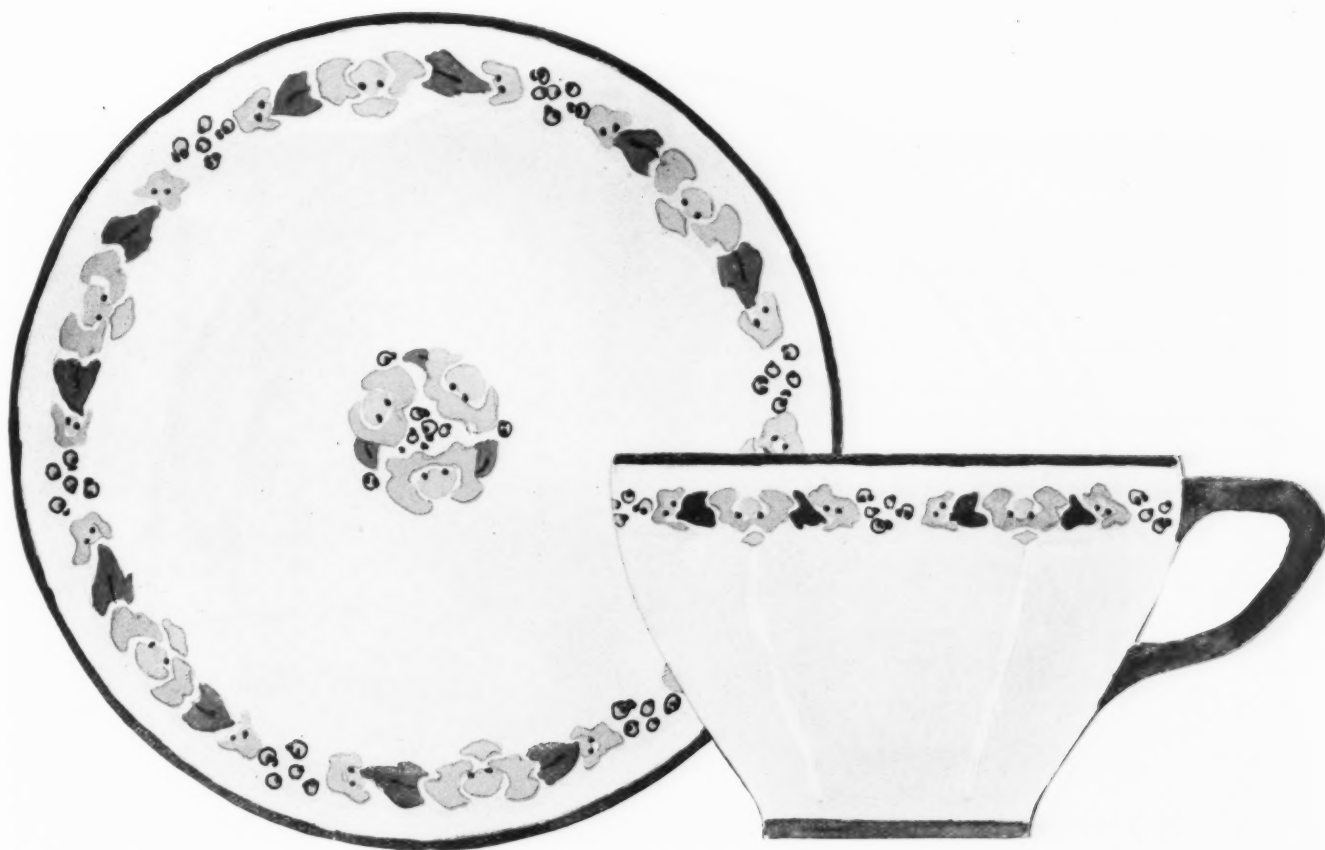
Fig. 160



LUNCH SET—RUTH A. PAGE

Color Scheme—Dull red, yellow brown, yellow, jade green and black.

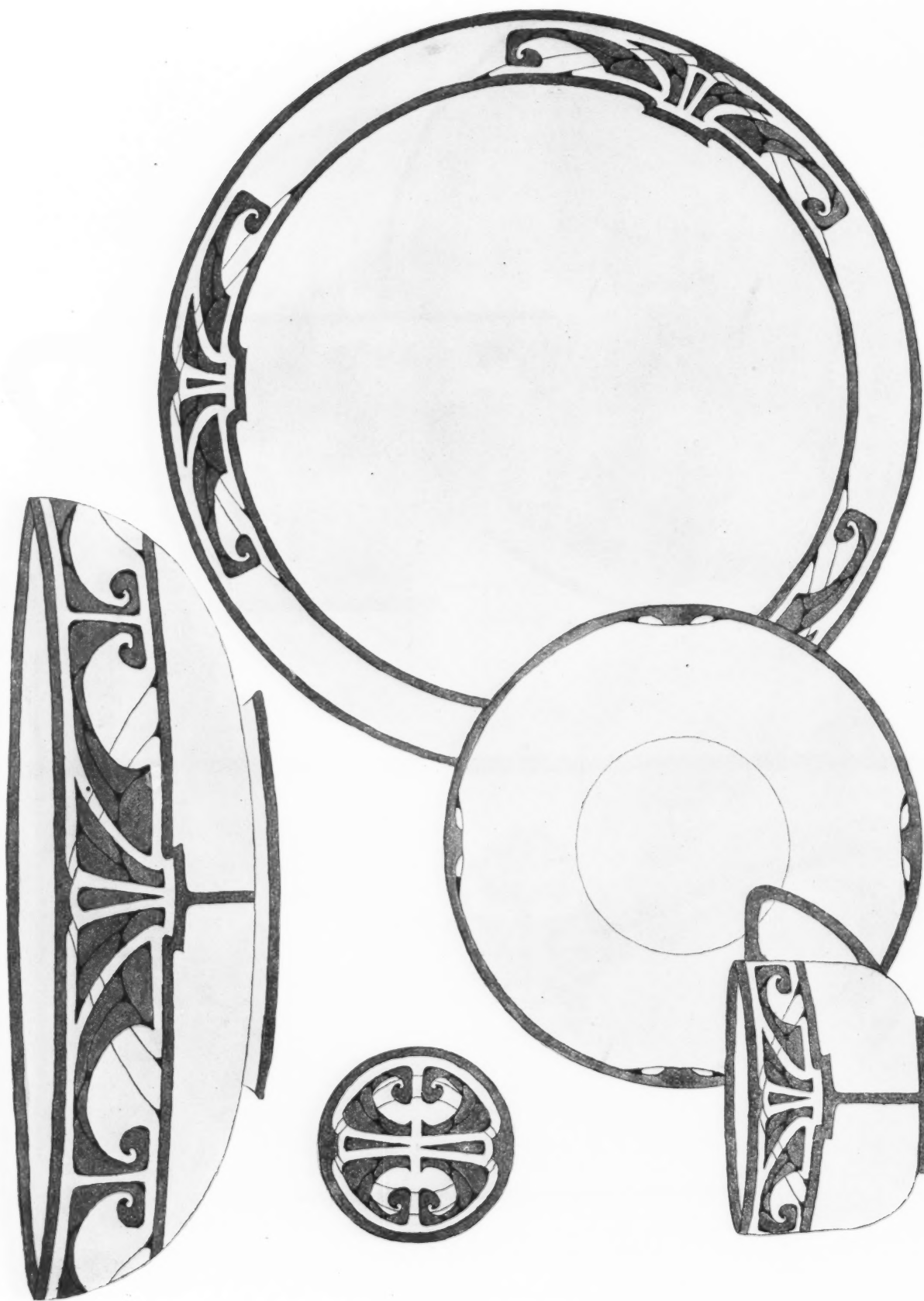
DESIGN CLASS, SYRACUSE UNIVERSITY



LUNCH SET—RUTH A. PAGE

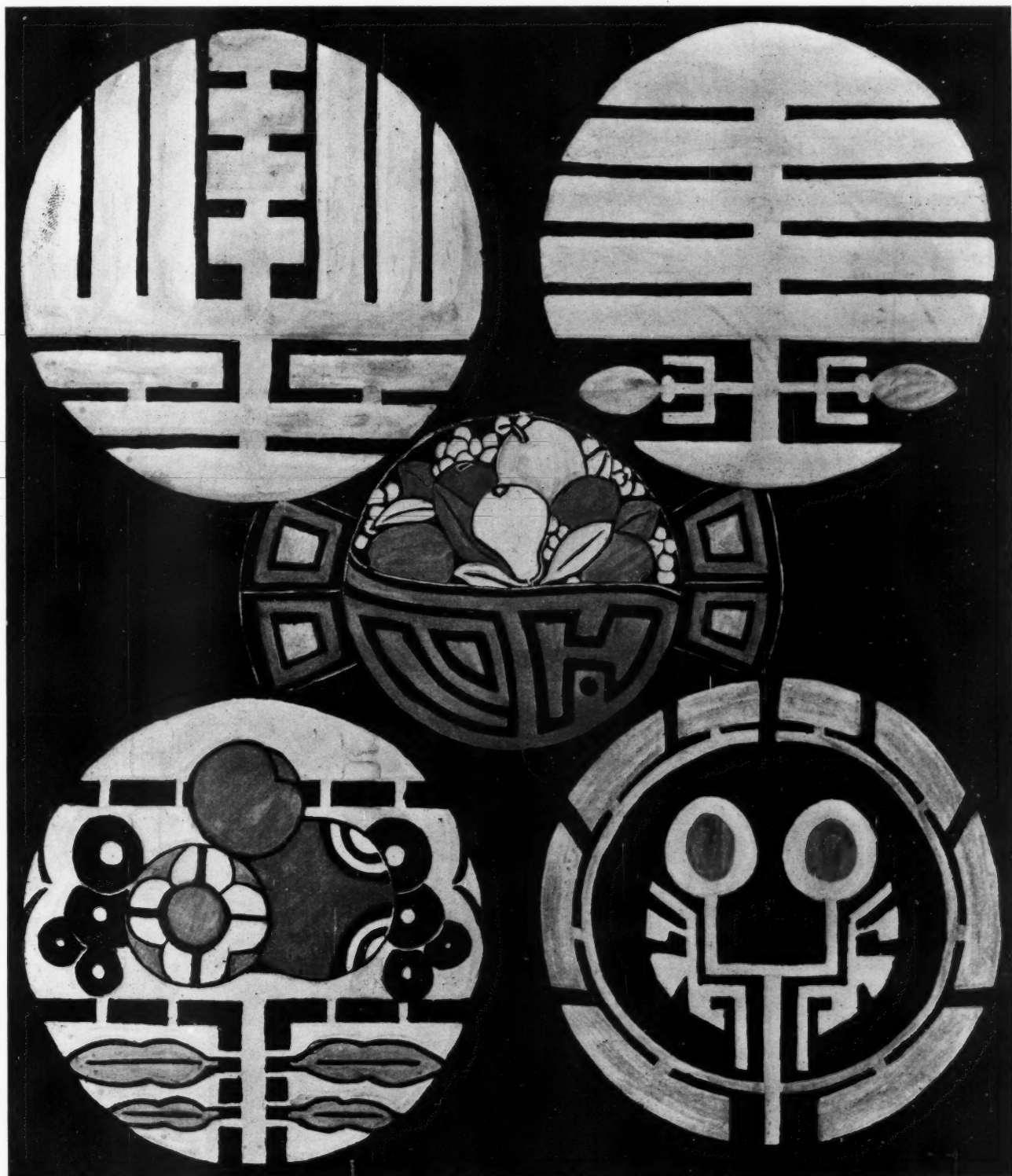
For Color Scheme see opposite page

DESIGN CLASS, SYRACUSE UNIVERSITY



LUNCHEON SET—OLIVE E. RHYME

Gold and ivory with black outline.



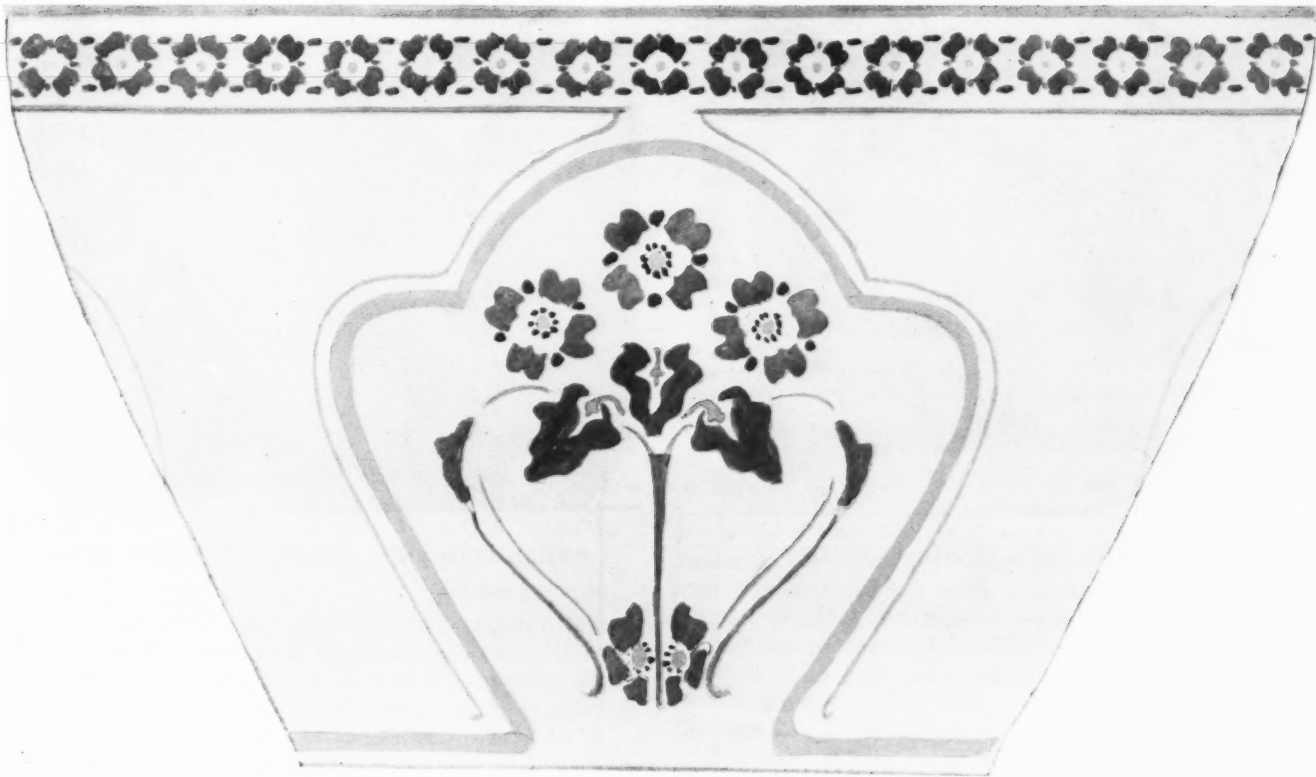
MOTIFS FOR BOX COVERS, CENTERS OF PLATES AND BOWLS—S. BELL UPDEGRAFT



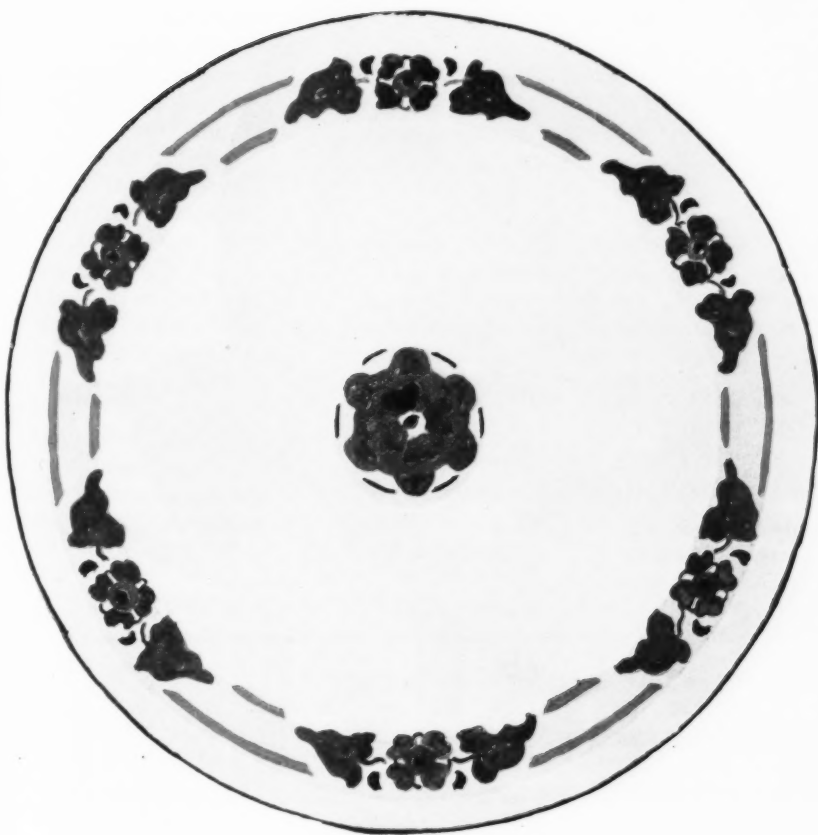
PLATE—RUTH E. SYDNEY

Color Scheme—Flowers violet with orange centers, jade green leaves, grey bands or turquoise, Albert yellow, jade green and grey.

DESIGN CLASS, SYRACUSE UNIVERSITY

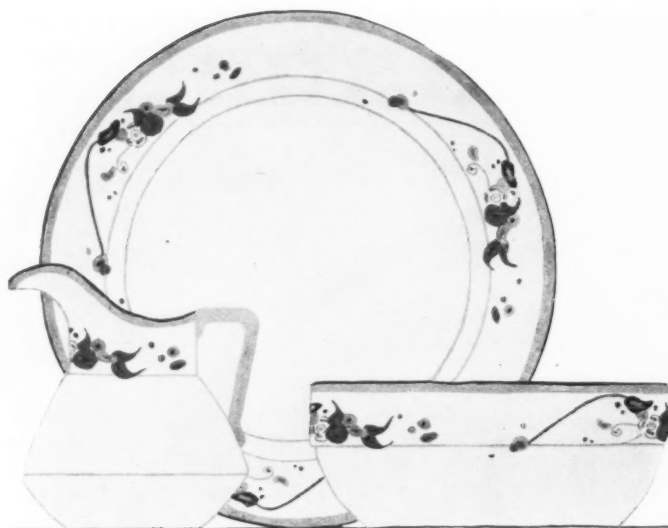


BOWL—RUTH SYDNEY

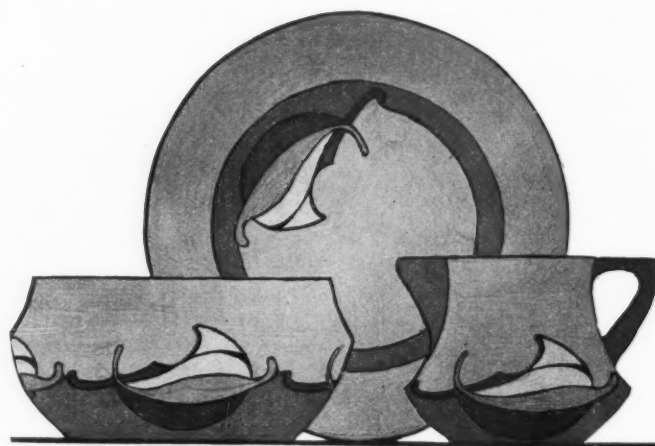


CUP AND SAUCER—RUTH SYDNEY

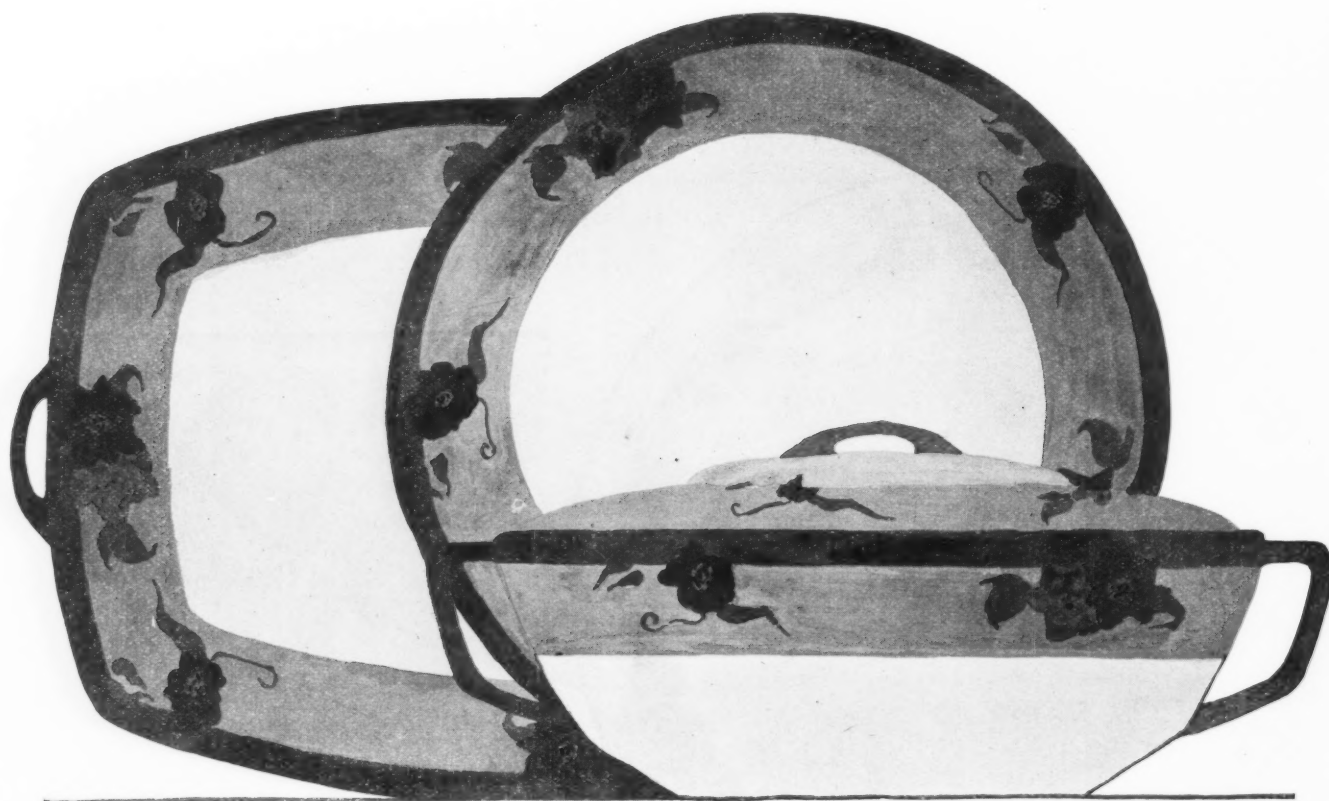
For Color Scheme see page 34



BREAKFAST SET—JESSIE F. BAILEY

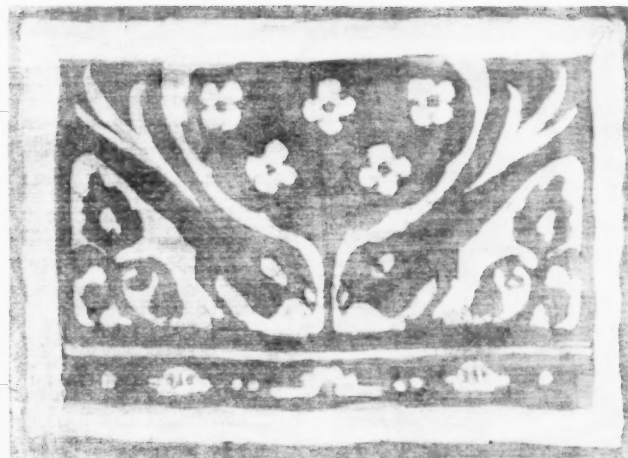


BREAKFAST SET - GERTRUDE S. SULLIVAN



DINNER SET—JESSIE F. BAILEY

DESIGNS BY STUDENTS OF BINGHAMTON HIGH SCHOOL



DESIGNS FOR BATIK BAG

BATIK AND ITS APPLICATION TO BAGS, BANDS, BORDERS, BLOUSES, ETC,

Ida Wells Stroud.

MANY long years ago, before you or I were ever thought of, someone way off in the island of Java discovered Batik, which is a fascinating method of applying design to fabrics by a process of wax resist dyeing, the wax acting as a protection to the parts of the fabric covered by it.

We are told that this process has been known to the Javanese since about 1650. They decorate many of their garments in this way; not only the more elaborate costumes worn upon their many ceremonious occasions, but even the native loin cloth or "Sarong," made of a soft light-weight material, well adapted to the Batik process, is often so decorated. Silk is our best material for this purpose; the thin silks like china, chiffon, crepe de chine, georgette, crepe meteor and even taffeta. An all silk pongee or a velour make it possible to bring about beautiful results with this process.

It is very important to use an unmixed fabric, as the dye takes differently on different fibres, therefore all silk or all cotton dye better than a mixture of both. Wool is never used for Batik.

Abstract or conventional units are best for the design, for although the technique is a plastic one and almost any kind of subject may be used, the realistic ones are not quite suitable. If we love flowers so little as to be willing to bring one to an unkindly end by wearing it, a rose might look very beautiful pinned on one but the realistic of it repeated a number of times on, let us say a blouse, would become monotonous and uninteresting.

Because of its plastic quality, Batik is applicable to anything from the simplest design in black or tan or ecru, to the complicated and finished product used for wall panels.

For first experiments in Batik make very simple designs

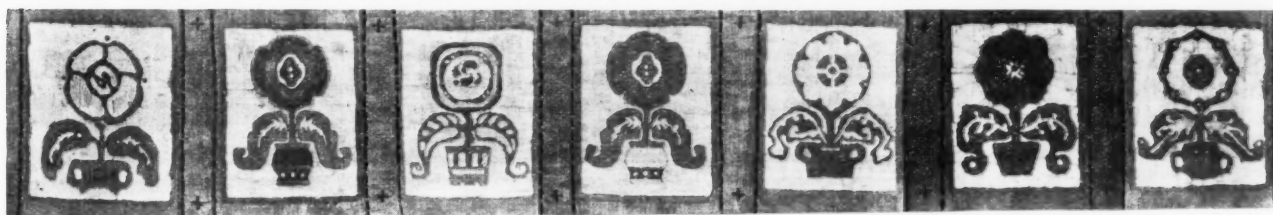
planned for two colors and values. Trace on the silk by laying it over the design on the paper and go over all lines seen through the silk with a sharp of charcoal or soft lead pencil. If it is difficult to see through the silk, and this depends upon color and quality, remove the silk from your paper and go over your design with pen and ink; then unless your silk is very heavy you will surely be able to see through.

The piece is now ready for waxing and the fun begins. With a mixture of beeswax and parafine melted in a very small pot, strained and kept hot enough to flow freely from the brush or Tjanting, cover with the wax all parts of your design that are to remain the original color of the silk.

Examine the work carefully to be sure that every bit is covered, for where it is not, the dye will penetrate and the beauty of the piece may be marred. It is well to keep covered, with a clean cloth, all parts of the silk not being worked upon, for an accidental drop of wax where not desired is disastrous.

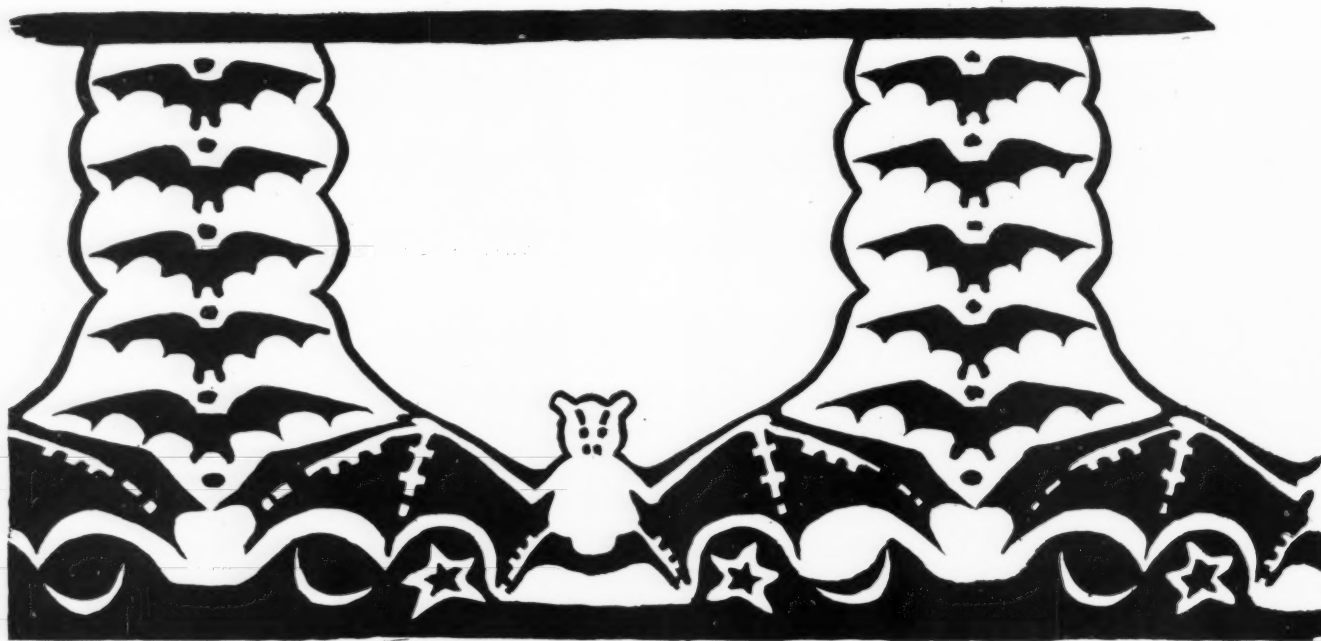
Use a very small black sable brush or the little tool used for line work by the Javanese known to them as a Tjanting. It is a very small copper or brass receptacle less than an inch high, into the side of which is inserted a fine, brass tube which works just like the spout of a teapot. Opposite this is a long handle.

Pure beeswax adheres closely to the material and makes it easy to produce a clear, clean-cut line. A little resin added makes the mixture more pliable and parafine has the opposite effect of making it brittle. For silk, pure beeswax may be used or parafine and beeswax half and half if a crackle is desired. If the wax is too hot it will spread too freely. If too cold, it will make cake or lump. Keep it at an even temperature by putting the pot of melted wax into a vessel of hot water. Heavy material such as unbleached muslin must be waxed on both sides.



BATIK BORDER ON A TABLE COVER OF UNBLEACHED MUSLIN

Made by Students of First Year Design Class, Reproduced one eighth the Original Size

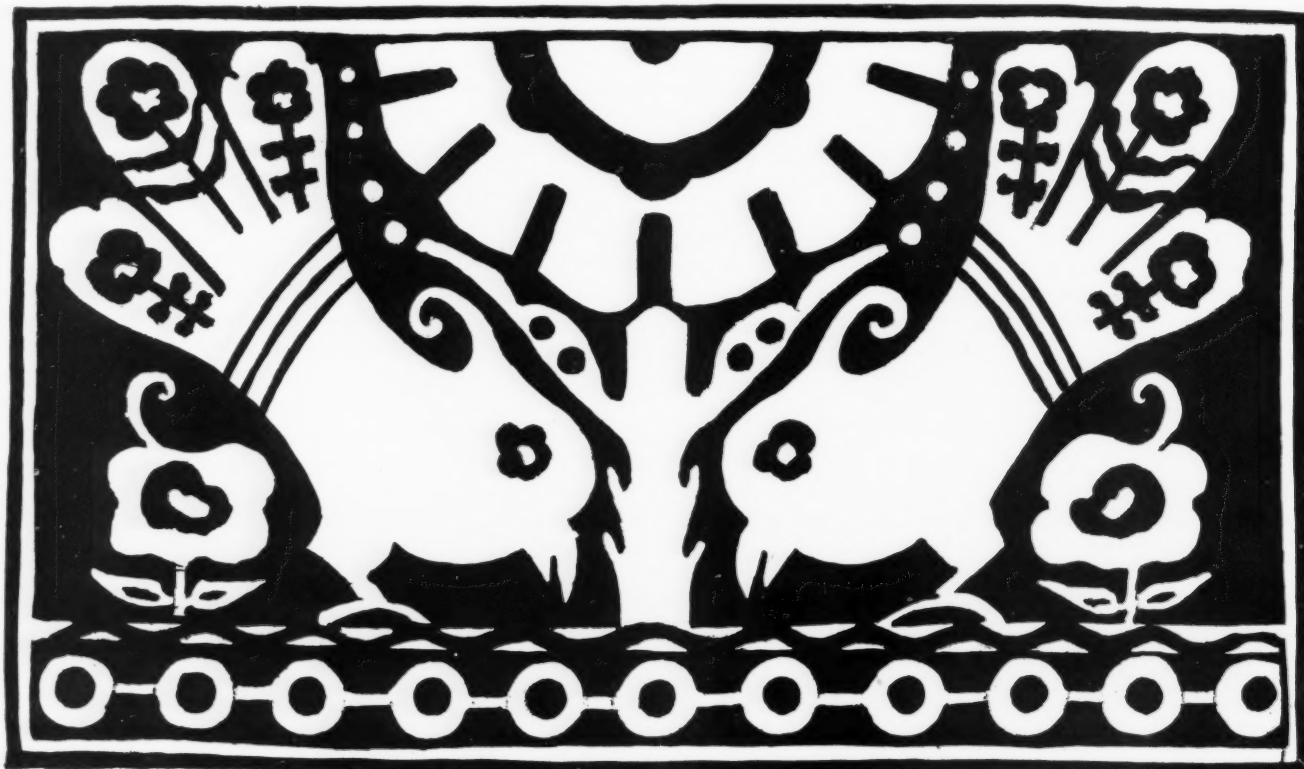


The piece is now ready to be taken from the stretcher and wet evenly all over in luke-warm water (cold will cause the parafine to chip) after which it is to be put into the dye which has been prepared according to directions on the package. Use it warm but not hot enough to melt the wax mixture. Remove as soon as color is deep enough and rinse in cold water. First try the color on a small piece of goods to be certain that it is just the one we want. Never "trust to luck" 'tis a poor thing to pin one's faith to. Do not

squeeze or wring but keep the piece moving while drying if possible; to prevent streaking turn in all directions from time to time. To remove the wax, iron between blotters or soft papers then wash in benzine or gasoline. The ironing is done to save gasoline.

If you have made a mistake and desire to remove the color from a piece, boil it in soapsuds to which has been added a little cream of tartar: all the dye will come out

(Continued on page 42)



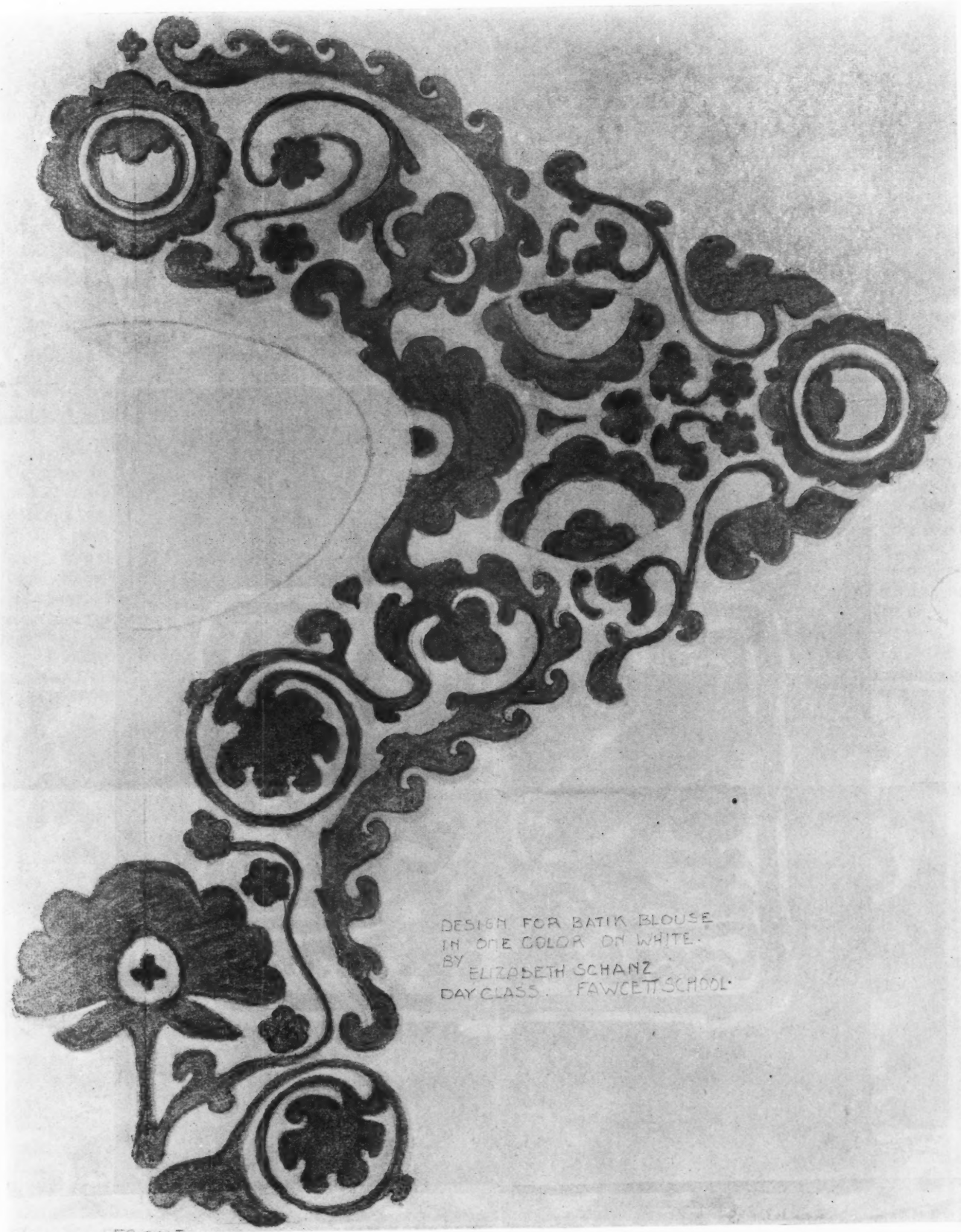
BAG DESIGNED BY ETHELYN CRAIG

FAWCETT SCHOOL, NEWARK



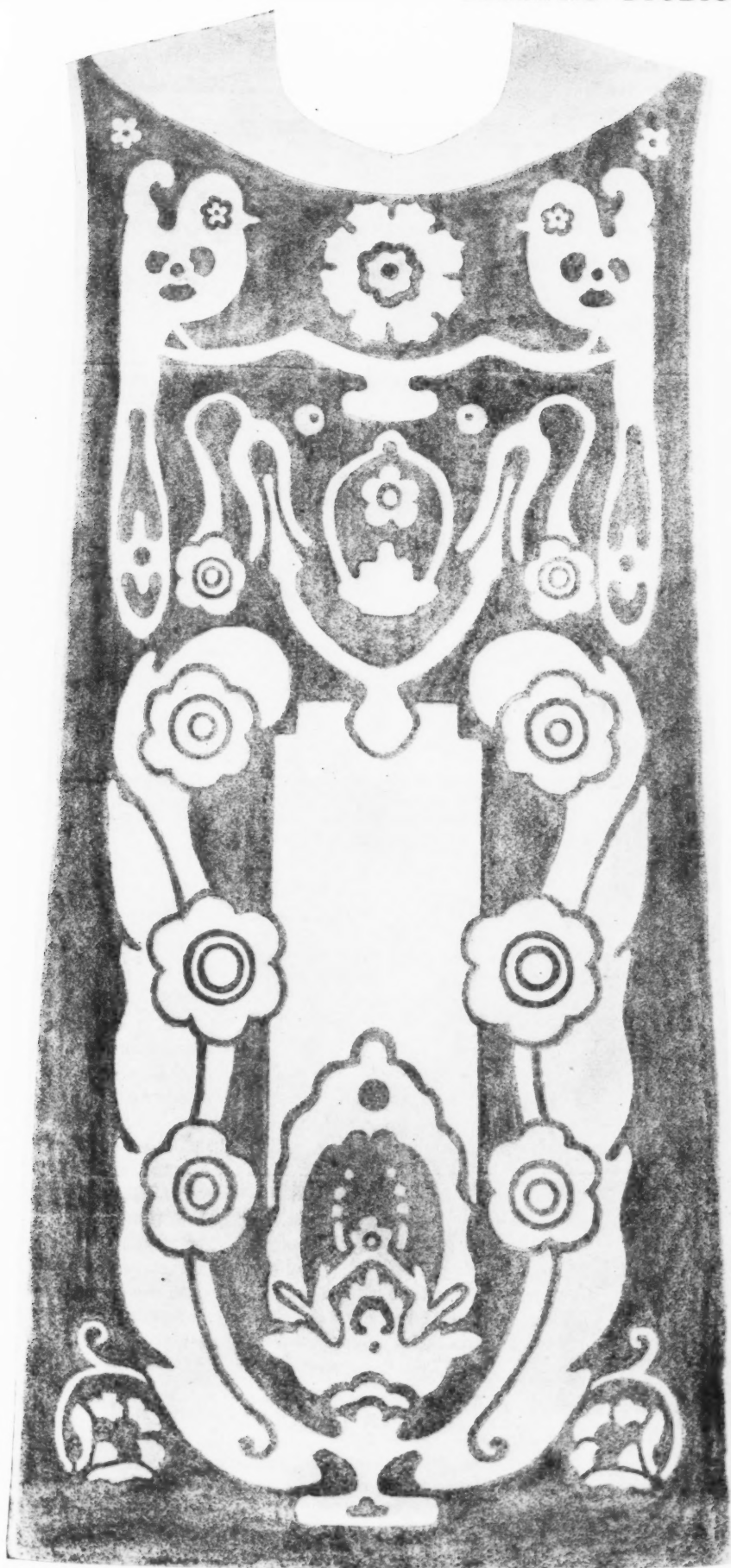
BAG DESIGN—GERTRUDE RAY

FAWCETT SCHOOL, NEWARK

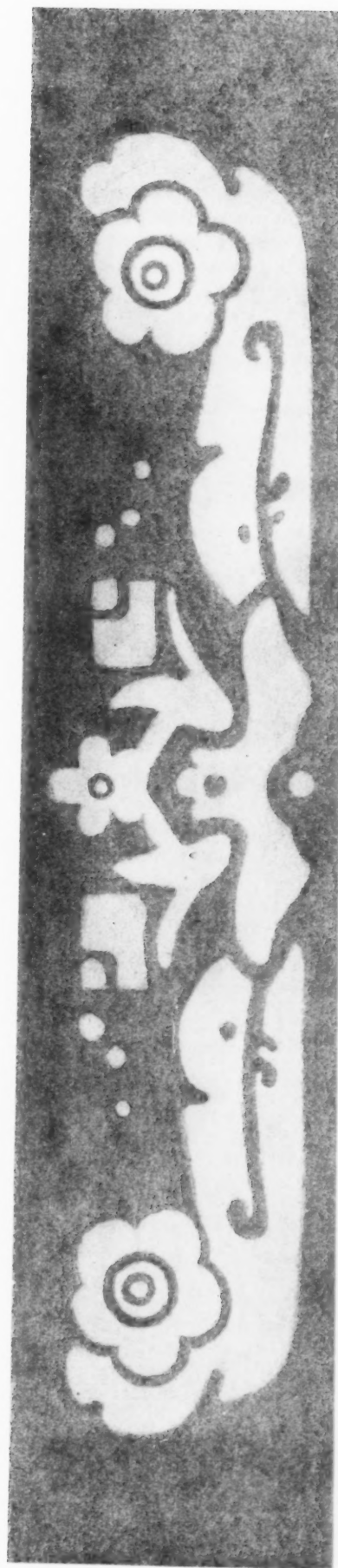


DESIGN FOR BATIK BLOUSE
IN ONE COLOR ON WHITE.
BY ELIZABETH SCHANZ
DAY CLASS. FAWCETT SCHOOL.

ELIZABETH SCHANZ, FAWCETT SCHOOL, NEWARK



BLOUSE- HILDA FELDMAN, FAWCETT SCHOOL. NEWARK



Band for Sleeve

(Continued from page 38)

until there is nothing left but to begin again. Before starting on a piece of silk, it is wise to boil it in clear water for about fifteen minutes to remove all dressing that may be in it and would cause the dye to take unevenly.

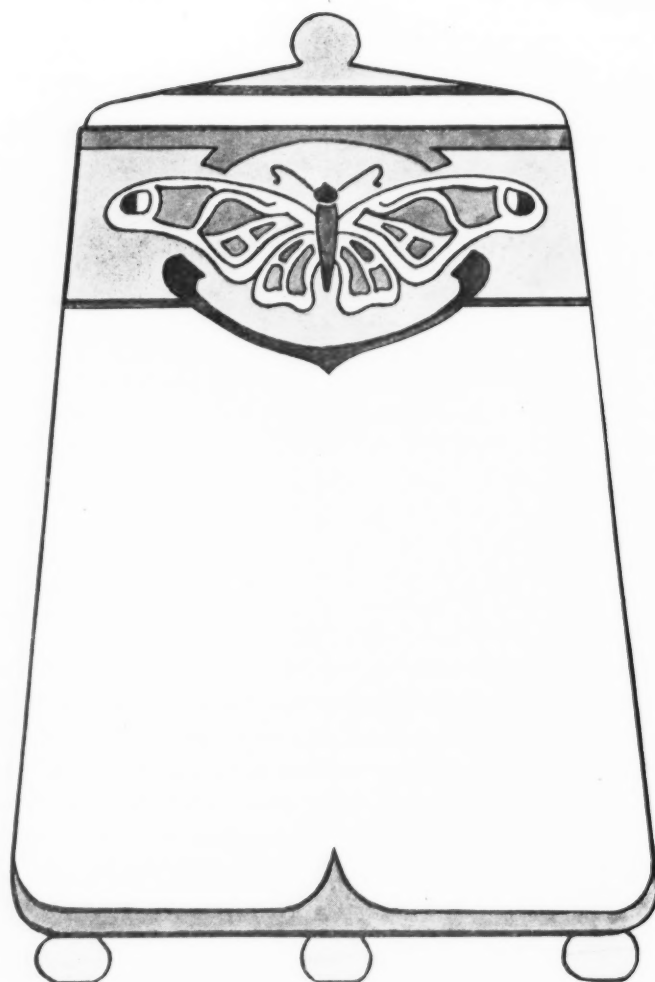
When a piece is to be done that requires more than one dipping to show several colors proceed as for one color, dipping the piece into the lightest color first and work towards the darker color, each time an additional color is finished cover it with wax and look all over the previous waxing to be sure that none of it is "leaking." Where you desire the crackle, pinch the waxed surface thereby forming cracks in the wax where you want the dye to penetrate and make the pattern of the color of the dye. Be most careful to strain the dye well, two or even three times for if particles of undissolved dye get on the silk, unsightly spots result.

Acetic acid must be added to basic and many of the commercial dyes to make them permanent. Boiling the finished piece in water to which has been added some acetic acid is said to restore the dressing or scoop.

A small electric stove is a good appliance but an electric iron braced on bricks will answer a double purpose. A gas stove is still better because the heat may be regulated and it heats faster. There are several reliable makes of dyes on the market any of which you will find will bring about satisfactory results if you follow their directions faithfully, excepting in regard to boiling. It stands to rea-



EULA L. McELHINNEY



COOKIE JAR—ELMA S. RITTER

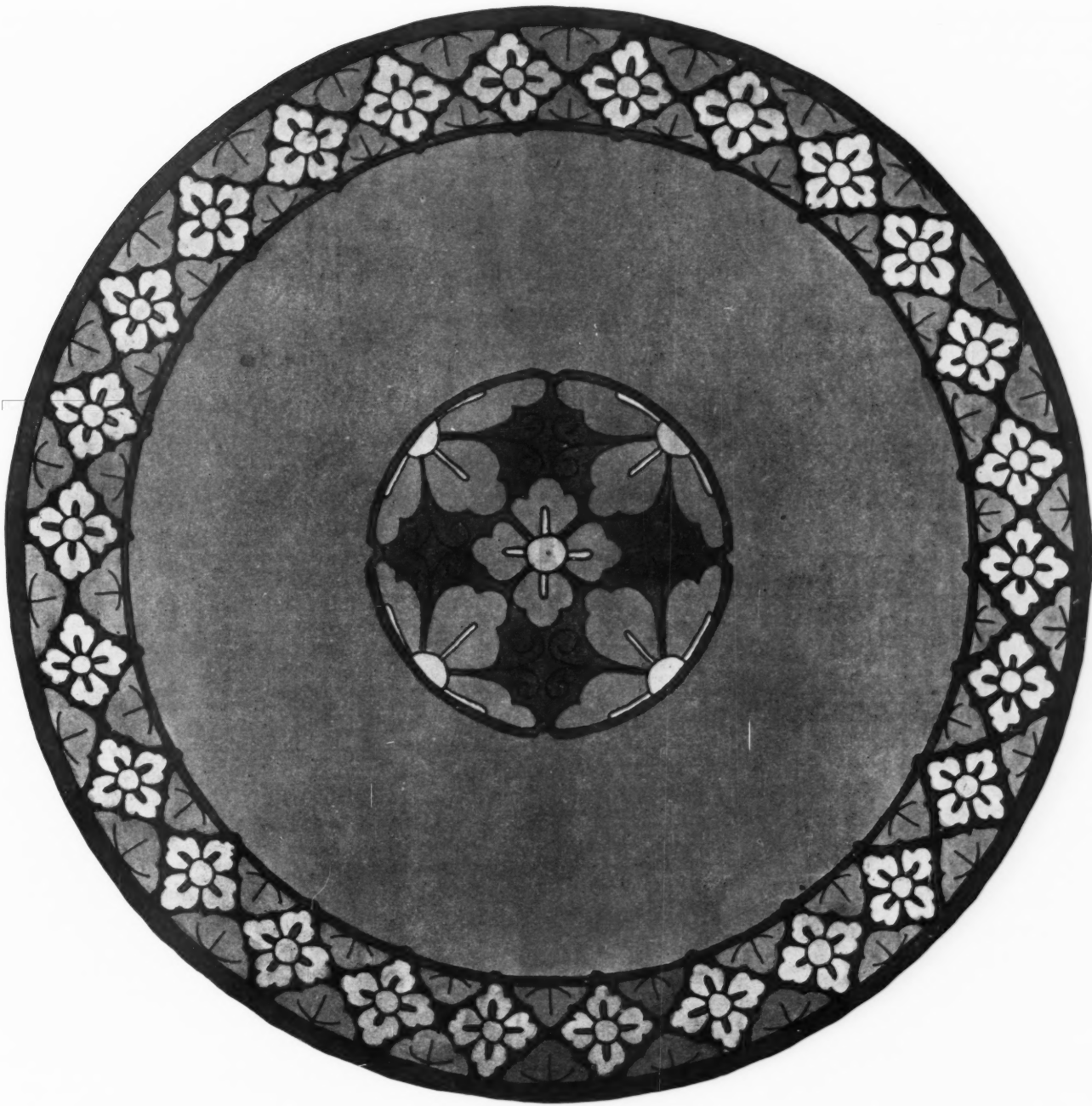
son that the amount of heat needed to boil water would melt the resist and completely ruin your design. If this kind of dye is used, boil it twenty minutes first, then cool before putting in the fabric.

Now, if after reading this, you have both the time and courage, get a small piece of pale yellow or light tan color china silk and go ahead. You will be charmed with the work. You will find one idea after another crowding up and calling for your attention and the number of things that you will think of and want to "do in Batik" will amaze you. Before you know it you will have planned a wonderful blouse with a hat band and bag to match it. And of course that fascinating parasol that you have often dreamed of will be part of the set. Already you can see the lovely long Chinese tassel dangling from its handle,—and, well of course your silk socks must be exactly the right shade. Then you will surely want a dear little handkerchief to go into the bag. You never knew how easy it was to dye, did you?

ANSWER TO CORRESPONDENT

Mrs. F. H.—Would you kindly state what is the reason of gold on Belleek coming off in the burnishing? I have fired it about four times, taking unfluxed gold with Roman gold, equal parts, each time. I gave a good slow fire and the last time fired longer which made the cups tilt a little, but the gold still came off. Would you please explain this?

It is hard to state just what your trouble may be. If you used unfluxed gold, if your brushes were clean and you applied the gold thin; there should be no trouble. Belleek will take gold very well, if you are careful not to apply it too heavy.



PLATE—MARGARET WARE

THIS design may be applied on a low bowl in Florentine Green, Bright Blue and Gold with Black outlines. The flowers are blue. The leaves are green and the bands and background of the border and medallion are gold.



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